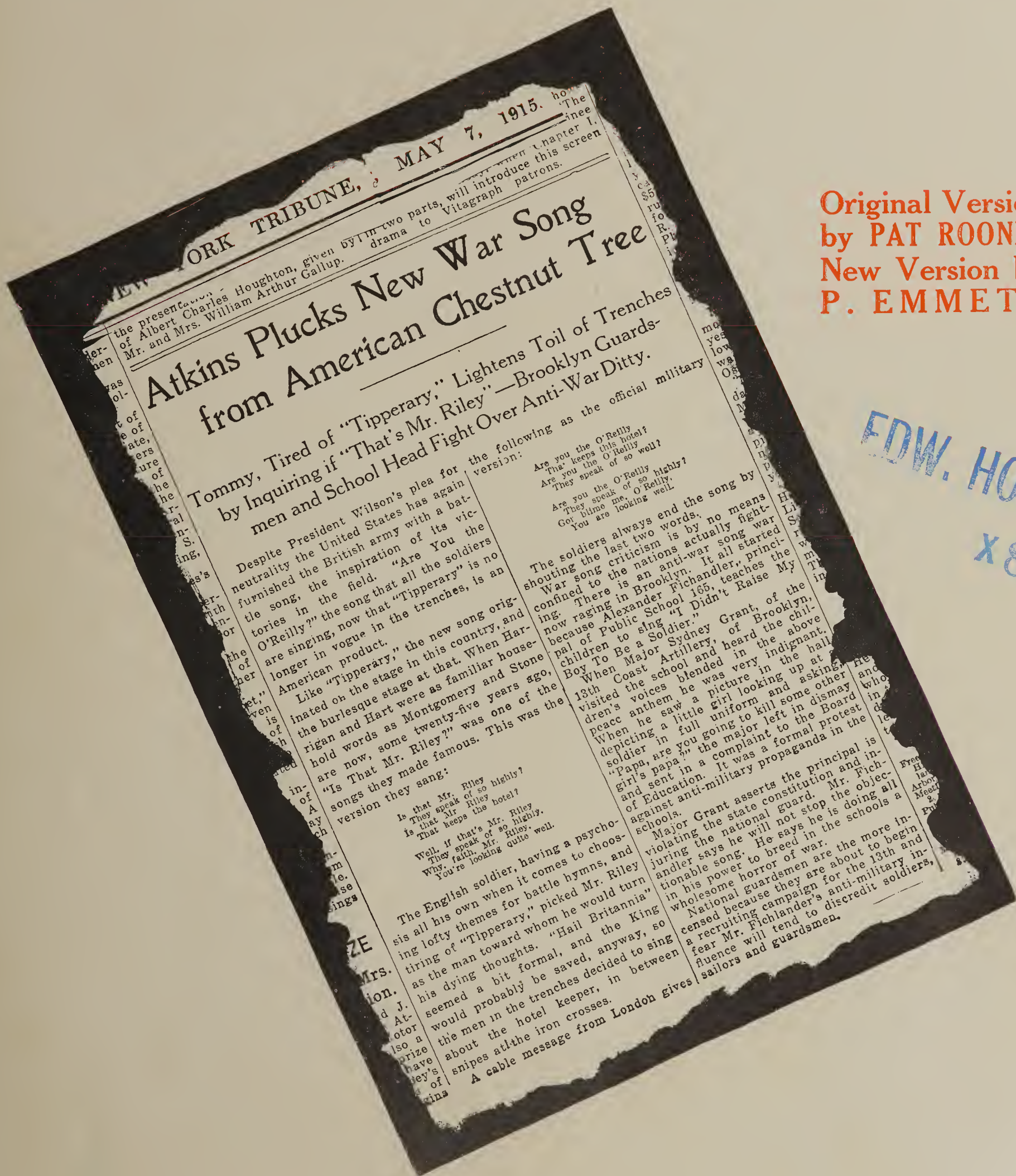
ARE YOU THE O'REILLY

("BLIME ME O'REILLY-YOU ARE LOOKING WELL")

ONE OF THE "GOOD OLD TIMERS" BROUGHT "UP-TO-DATE



...ORK TRIBUNE, MAY 7, 1915.

the presentation of Albert Charles Houghton, given by Mr. and Mrs. William Arthur Gallup. ... in two parts, will introduce this screen drama to Vitagraph patrons.

Atkins Plucks New War Song from American Chestnut Tree

Tommy, Tired of "Tipperary," Lightens Toil of Trenches by Inquiring if "That's Mr. Riley"—Brooklyn Guardsmen and School Head Fight Over Anti-War Ditty.

Despite President Wilson's plea for neutrality the United States has again furnished the British army with a battle song, the inspiration of its victories in the field. "Are You the O'Reilly?" the song that all the soldiers are singing, now that "Tipperary" is no longer in vogue in the trenches, is an American product.

Like "Tipperary," the new song originated on the stage in this country, and the burlesque stage at that. When Harrigan and Hart were as familiar household words as Montgomery and Stone are now, some twenty-five years ago, "Is That Mr. Riley?" was one of the songs they made famous. This was the version they sang:

Is that Mr. Riley
They speak of so highly?
Is that Mr Riley
That keeps the hotel?

Well, if that's Mr. Riley
They speak of so highly.
Why, faith, Mr. Riley,
You're looking quite well.

The English soldier, having a psychosis all his own when it comes to choosing lofty themes for battle hymns, and tiring of "Tipperary," picked Mr. Riley as the man toward whom he would turn his dying thoughts. "Hail Britannia" seemed a bit formal, and the King would probably be saved, anyway, so the men in the trenches decided to sing about the hotel keeper, in between snipes at the iron crosses.

A cable message from London gives the following as the official military version:

Are you the O'Reilly
That keeps this hotel?
Are you the O'Reilly
They speak of so well?

Are you the O'Reilly
They speak of so highly?
Gor blime me, O'Reilly,
You are looking well.

The soldiers always end the song by shouting the last two words. War song criticism is by no means confined to the nations actually fighting. There is an anti-war song war now raging in Brooklyn. It all started because Alexander Fichandler, principal of Public School 165, teaches the children to sing "I Didn't Raise My Boy To Be a Soldier."

When Major Sydney Grant, of the 13th Coast Artillery, of Brooklyn, visited the school and heard the children's voices blended in the above peace anthem he was very indignant. When he saw a picture in the hall depicting a little girl looking up at a soldier in full uniform and asking, "Papa, are you going to kill some other girl's papa?" the major left in dismay and sent in a complaint to the Board of Education. It was a formal protest against anti-military propaganda in the schools.

Major Grant asserts the principal is violating the state constitution and injuring the national guard. Mr. Fichandler says he will not stop the objectionable song. He says he is doing all in his power to breed in the schools a wholesome horror of war.

National guardsmen are the more incensed because they are about to begin a recruiting campaign for the 13th and fear Mr. Fichlander's anti-military influence will tend to discredit soldiers, sailors and guardsmen.

Original Version
by PAT ROONEY
New Version by
P. EMMETT

EDW. HOUSE
X8

Al Jolson's side-splitting hit, as sung in "Dancing Around."

I'm Glad My Wife's In Europe

JOHNSON-GOETZ-GOTTLER

CHORUS

I'm glad my wife's in Eu-rope, 'cause she can't get back, she can't get back, While I'm eat-ing lamb and peas, she eats beans with the re-fu-gees. The

mf

Sung with great Success by Bernard Granville.

Take Her Back If You Love Her

BRYAN-FISHER

CHORUS

Take her back, take her back if you love her, Take her

mf

back to your heart once a-gain, Take her back to her

A dainty, cute, and charming ballad.

I've Loved You Since You Were A Baby

Mc. CARTHY-PIANTADOSI

CHORUS

I've loved you since you left the cra-dle, Since you learned to

mf

creep 'round the floor, It just seems to be, you were

Successor to "Isle D'Amour" and just as pretty

Beautiful Roses

CARROLL-FRIEDLAND

Tempo di Valse

Beau-ti-ful, beau-ti-ful Ros-es, They are part of your

p

heart, and your soul. Each pret-ty flow-er en-

The latest Hit by the composers of "You made me love you."

Why Don't They Do It Now?

Mc. CARTHY-MONACO

CHORUS

Why don't they do it now, why don't they do it now?

mf

Ev-'ry-bod-y used to pinch my fun-ny nose, If I was

Al Jolson's rip-roaring Comedy Hit, sung in the Winter Garden

Dancing The Blues Away

Mc. CARTHY-JOHNSON-FISHER

CHORUS

"Now lis-ten, ba-by dear, this is my first time here, No one's home, you left me all a-lone; There's no harm in

mf

HSM 438

X8

"Are You The O'Reilly?"

(Blime Me, O'Reilly, You Are Lookin' Well)

Adapted from the original song; "Is That Mr. Reilly?"
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EDW. HOUSE

Original Version by PAT. ROONEY
New Version by P. EMMETT
Arranged by Calvin Grooms

Tempo di Valse Moderato

f

Im Ter - ence O' Reil - ly, I'm a man of re -
There's Sham - us O' Reil - ly who kept the ho -
Young Lud - wig O' Reil - ly that may be his

mf

nown, I'm a thor - ough - bred to the back - bone; I'm re -
tel, He's as - signed to the Com - mis - sar - y; Back
name, In the trench on the en - e - my's side; I

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UPB

lat - ed to O' Con - nor, my moth - er was queen Of Chi - na, ten
home in Old Dub - lin he did ver - y well, But he's now work - ing
glimpsed his big hel - met and pott - ed the same, And to "hel - mit" went

miles from Ath - lone; But if they'd let me be, I'd
for the ar - my. He once served at the "Pub," but he's
Lud - wig's right eye; Then his broth - er named Fritz, Near - ly

have Ire - land free, On the rail - roads you would pay no fare,
now serv - ing grub, And it's flav - ored with pow - der and lead,
gave us all fits, We were laugh - ing at what he had done,

I'd have the U - nit - ed States un - der my thumb, And I'd
He took the King's shill - ing to go do his kill - ing, But he's
When up rose the blight - er a bal - ly good fight - er, And he

sleep in the Pres - i - dent's chair. Are
cook - ing for soj - ers in - stead.
start - ed us all on the run.

CHORUS

you the O' Reil - ly that keeps this ho - tel? Are you the O'

p-f

Reil - ly they speak of so well? Are you the O' Reil - ly, they speak of so

high - ly? Gor blime me, O' Reil - ly, You are look - ing well. Are well.

1 2

D. C.

TELLER, SONS & DORNER, NEW-YORK.

"You Can't Go Wrong With a 'Feist' Song"

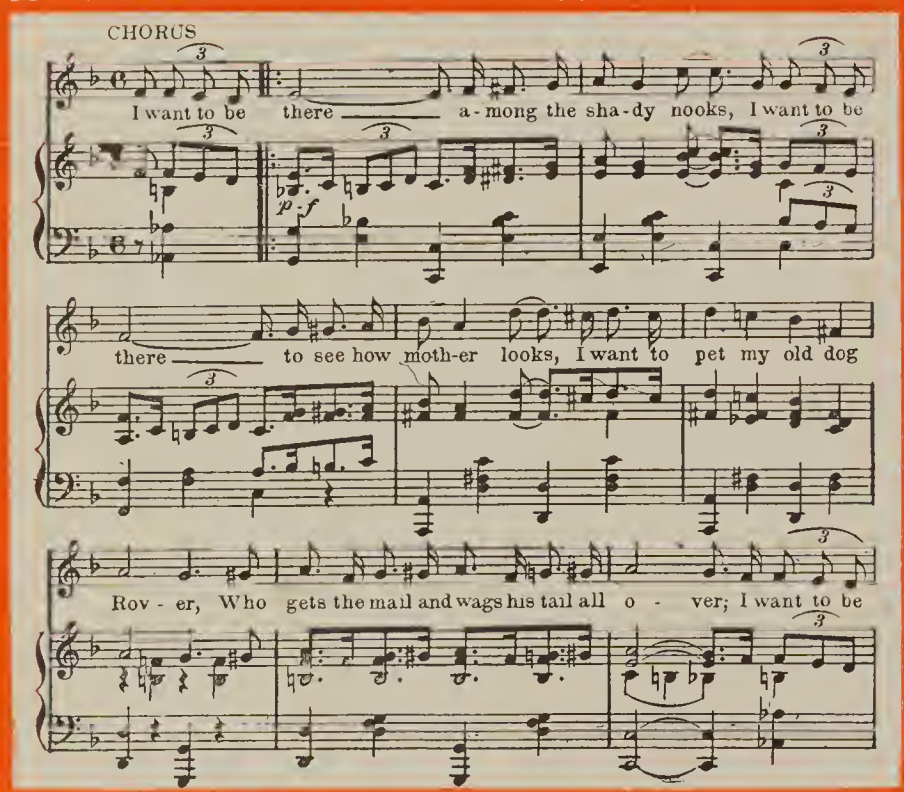
"I Want to Be There"

"THERE" means where *you* were born. "I Want to Be There" is not just "another" home-town song. It's a bigger and better home-town song than was ever written before. Recalls to every mother's son and daughter the happiness of play-days—the ecstacy of love-days. It's a safe bet that "I Want to Be There" will knock the sales-records sky high. Why shouldn't it? It takes you home—to mother—to the old dog Rover—and to that "face so pleasin'"—OF COURSE you "want to be there." **Today's the day** to get your copy. Lyrics by Grant Clarke; music by Jimmie V. Monaco. Introduced and featured by the inimitable Bessie Wynn.

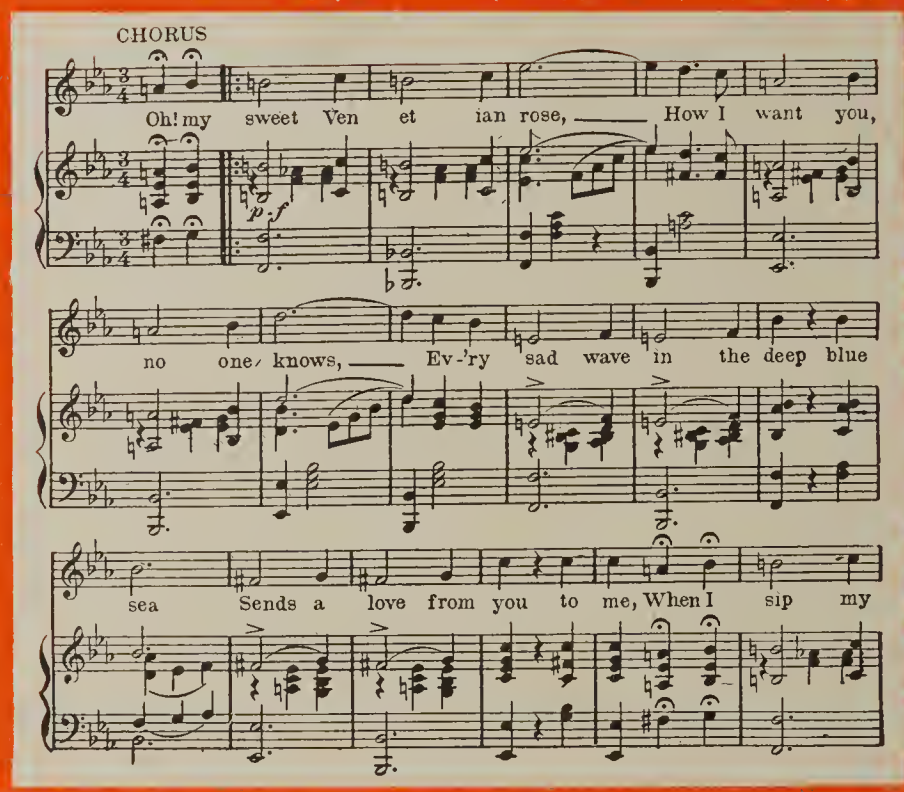
"My Own Venetian Rose"

It's like "gilding refined gold" to attempt to praise this newest love song with superlatives of speech. Suffice it to say that the words and music are by Al. Piantadosi, Jack Glogau and Joe McCarthy. "My Own Venetian Rose" is the song that Mae Francis loves to sing. It's the song that **YOU** will love to sing. AND DANCERS!—here is good news for you! It is also published as a waltz under the title of "Venetian Rose." Get your partner quick when you hear this Hesitation of Hesitations. It's the dance "hit" of New York and Palm Beach. A haunting, resistless theme. You can't keep still when you hear it.

"I WANT TO BE THERE"



"MY OWN VENETIAN ROSE"



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"Fatima Brown," by McCarthy & Monaco.
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